

Cairo's Belle Époque Heritage

Identity, Management and Sustainability

MSc Sustainable Heritage
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Abstract

This report discusses the architectural heritage of belle époque Cairo in terms of identity, management and sustainability. It will first set out to define the principles of heritage identity and value and examine how these concepts have evolved at the local and national levels creating a new awareness of the value of Cairo's architecture of the nineteenth and early twentieth centuries.

The management of Cairo's belle époque architecture is then discussed in terms of the principles of sustainable management through analysis of the practical application of policies and supplementary factors which affect conservation approaches and redevelopment strategies.

The report expands upon the theme of sustainable management and illustrates how integrated sustainable management strategies can be employed to create long-term solutions to conservation issues associated with Cairo's belle époque built heritage. This section will be enhanced through analysis of a survey undertaken among local residents and those working in the vicinity of one of Cairo's belle époque buildings, Sakakini Palace. The aim of the survey was to discover how the local community view heritage and its management and to test the existing management plan against the principles of social sustainability. This research seeks to inform conservation best practice of Cairo's belle époque architecture, aid in the development of sustainable strategies to safeguard the future of this new heritage and contribute to the wider knowledge of sustainable heritage management.

Key words:

Heritage, Cairo, Belle Époque, Sakakini Palace, Sustainable Management

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List of Abbreviations

DCMS – UK Department of Culture, Media and Sport
DETR – UK Department for Environment, Food and Rural Affairs
EAO – Egyptian Antiquities Organisation
ECHO – Egyptian Cultural Heritage Organisation
EH – English Heritage
ICOMOS – International Council on Monuments and Sites
MOFT – Ministry of Foreign Trade and Industry
SCA – Supreme Council of Antiquities
UNESCO – United Nations Educational, Scientific and Cultural Organization

Glossary

Bakshish – monetary tip or bribe
Bawaab – doorman, caretaker of a building
Fustat – tent
Midan – city square

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I. Introduction

For the past decade, I have been passing through Cairo, Egypt on an annual basis to and from work on archaeological projects. In this time, I have become fascinated by this city of contrasts. It is a city defined by both its ancient past and modern reality. It has a history dating back over 5000 years which includes pharaohs, Fatimids, Mamluks, Ottomans, kings, khedives, religious leaders, revolutionaries, merchants and artisans. It is also a contemporary mega-city experiencing enormous population growth and a rapid urban expansion.

This rich tapestry of Cairo's past and present has shaped not only the historical and present character of Cairene life, but it has also sculpted the artefacts of this city – its monuments, buildings, and neighbourhoods.

In the midst of this city standing with one foot in the past and the other in the present, I became aware of a modern Egyptian built heritage squeezed between the famous ancient architectural treasures celebrated as UNESCO World Heritage Sites (the Giza Plateau and Medieval Islamic



Fig. 1 Downtown Cairo

Cairo) and the urban landscape of this burgeoning metropolis of 17 million inhabitants. Among the concrete high-rises, advertising billboards and countless roof-top satellite dishes; the eclectic silhouettes of the city's belle époque architecture dot the skyline, just barely discernible in the overwhelming environment of downtown Cairo.

These buildings are the artefacts of Cairo's late nineteenth and early twentieth century history and testament to the city's cosmopolitan past. Built in an era when Egypt was 'more firmly tied into the world economy'

and when 'society was both open to and more accepting of outside influences' (Rafaat 2003 p.9), the architecture of this period is defined by the elegant execution of its variety of co-existing styles (baroque, neo-classical, art nouveau, art deco, rococo, arabesque, Italian renaissance, neo-pharaonic).

Galvanised by the self-styled master builder Khedive Ismail's desire to transform Cairo into a modern city equal to those in his beloved Europe, the urban planners and architects in the second half of the nineteenth century responded by drawing inspiration from Haussmann's Paris and transferring western master plans and architectural styles to create a new Cairo (Mostyn 2006 p. 61-71). The result, both socially and architecturally, was immortalised in the name given to this period: the belle époque ('beautiful era').



Fig 2. Baron Empain's Palace

Just as this age of cosmopolitan opulence was to end abruptly with the 1952 revolution (the *coup d'état* to overthrow the monarchy which was seen as corrupt and pro-British), so too ended the flourishing architecture born of this period. Many physical symbols of the belle époque were burned to the ground in the initial riots targeting foreign interests, businesses and social clubs (such as the Rivoli Cinema, Turf Club, Cecil Bar, TWA building and the famous Sheppard's Hotel) (Mostyn 2006 p. 167-170).

A second wave of destruction was to befall the architecture of this period in the latter half of the twentieth century as buildings succumbed to ruin as the victims of abandonment, neglect, vandalism and demolition.

Properties deemed elitist by the new regime attempting to create a more egalitarian society were confiscated and either left unoccupied or unsympathetically converted to purposes ill-suited for their design (Rafaat 2003 p.10). Disfigurement and loss of original character through irreversible modifications of façades and interiors added a further dimension to the detriment of belle époque buildings throughout Cairo (El Kadi and Elkerdany 2007 p. 365-366). Rent controls introduced in the period following the revolution created a situation that prevails to this day whereby the inadequate rental incomes from tenants prevent landlords from having the means to maintain their buildings (Vigier 2000 p.310). Other buildings have been devoured by the progressive urban modernisation which continues to threaten the city's older built environment (Raymond 2001 p.375-377).



Figs. 3, 4, 5 Interior Vandalism at Baron Empain's Palace.

The present situation of Cairo's belle époque architecture is that many of the remaining examples range in condition from a state of very poor repair to outright dereliction. It is in this state that I was first introduced to the faded glory of this architectural heritage of Cairo. Why would these buildings be left to crumble so unceremoniously? Didn't anybody care?

In researching the history of these buildings over the years in an effort to answer these initial questions, it became apparent that someone did care. The appearance of new publications highlighting the social history of the

belle époque and later, its architecture, has steadily increased over the past decade. The emergence of an awareness of this 'new' heritage as one worth both remembering and saving is also evident in newspaper articles, magazines and television shows. The impetus for this urban preservation movement stems from the educated classes who are in a position to raise awareness of conservation issues and influence government policy (El Kadi and Elkerdany 2007 p. 345-368). What is lacking in the literature is the recognition of lower-class residents as stakeholders of belle époque architecture, and consequently their opinions on the subject of this, their local neighbourhood heritage.

This report aims to unravel the phenomenon of Cairo's new architectural heritage and seeks to determine how this heritage can achieve sustainability. What is the future of the belle époque architectural heritage? How can its future be safeguarded? Why does it matter whose heritage it is? How can sustainable solutions be incorporated into management plans? Why should the principles of sustainable development inform decision making?

In answering these questions, this research will explore how the principles of sustainable heritage management can be extrapolated from existing conservation theory and guidance to inform heritage best practice of Cairo's belle époque architectural heritage.

Methodology and Methods

This report utilises a mixed-methodology in its approach. The research design for the integration of qualitative and quantitative methodologies was adapted from a model whereby the research begins with a qualitative exploration, is followed by a quantitative survey and is concluded by a qualitative assessment of results of both stages (Miles and Huberman 2002 p.41). This is mirrored in this report through the literature review, survey and subsequent conclusions. The report is based upon a

qualitative literature review, including online resources, of issues directly related to the research questions set forth above including heritage identity, principles of sustainable development and the management of built heritage. This will include a review of the theories and current advice set forth in international charters to advise conservation planning and management of Cairo's belle époque heritage. Heritage policy and practice in Egypt will be analysed in discussions of heritage management and sustainable strategies for Cairo's nineteenth and early twentieth century architecture.

As this is a new heritage, or rather, a new awareness of this architectural heritage, there is limited literature on the specific subject of sustainability or management with respect to Cairo's belle époque architecture. Therefore, the theoretical principles of sustainable heritage and sustainable management will be identified and translated into the framework of the research subject.

The issue of social sustainability of this heritage is investigated further through a survey of residents about their opinions of heritage and reuse of their local example of belle époque architecture. While the emergence of the new heritage of the belle-époque has been stakeholder-led (heritage preservation groups, writers, architectural historians), 'grass-roots' community-driven research is essentially non-existent in literature specific to heritage in Cairo. The survey therefore seeks to address this omission by including local resident stakeholders in the research in an attempt to gain insight into this previously unreported group. It is intended that the analysis of the survey data will contribute to the subject of Cairo's belle époque heritage (and its management) and also the wider body of knowledge concerning community-led heritage and sustainable management.

The subjective nature of the research aim to understand the attitudes and perspectives of a group within a specific context is of qualitative design in

that it aims to analyse 'concrete cases in their temporal and local particularity, and starting from people's expressions and activities in their local contexts' (Flick 1998 p. 13). The data collection method, however, employed a quantitative survey approach using mainly fixed choice questions to a larger sample group rather than using interviews and open-ended questions on a smaller sample group.

This survey approach was most appropriate for the research on both a practical and theoretical level. As a non-Arabic speaker and cultural outsider, interviews would have been impractical with the validity of information difficult to assess following translation. Theoretically, learning about the distribution of attitudes on a specific subject and the ability to describe information statistically was the most appropriate method to make inferences about the opinions of a large number of people based on the data drawn from a relatively small group (Marshall 2006 p. 125). The details and results of the survey are discussed in Chapter IV and Appendices 1 and 2.

This scope of this report has been defined by its aims as set forth in the introduction: to explore how the principles of sustainable heritage can inform the management strategies for the conservation of Cairo's belle époque architectural heritage and to determine how this heritage can achieve sustainability.

There have been a number of factors limiting the scope of this research. In order set the context of the research, and as the belle époque is a new heritage, it has been necessary to define 'heritage' in terms of the issues that affect its realisation. The nature of the research to study the applied subject of sustainable management has necessitated the definition of the parent discipline of sustainable development and discussion of the evolution of its application. The fact that this research subject is based in Egypt determined that data collection could only be carried out during a single period, and therefore prohibited the undertaking of a pilot survey

and also limited the sample size. The language barrier prevented the inclusion of interviews which would have added further insight to the subject matter. Finally, this research suffered the limitation of time with regard to the extraction of information from the quagmire of Egyptian bureaucracy.

Structure and contents of the report

Chapter II sets the context of the research by defining the principles of heritage identity and value and examines how these concepts have evolved at local and national levels to create a new awareness of Egypt's belle époque heritage.

Chapter III introduces the concept of sustainability with respect to heritage and analyses how Cairo's late 19th and early 20th century architectural heritage is managed through a review of the legislation and of policy highlighting examples of belle époque buildings in Cairo.

Chapter IV focuses on the practical application of sustainable management theory and investigates how the principles of sustainability could be best integrated into the heritage conservation plan at a belle époque villa in downtown Cairo. This section includes the interpretation and results of a survey undertaken to discover how local residents view heritage and its management.

Chapter V presents the conclusions of the report, outlining the main findings of the research and explores the implications of the development of sustainable strategies in the conservation of Cairo's belle époque architecture within the wider scope of heritage management.

II. Heritage Identity and Value

When we build, let us think that we build forever.

John Ruskin, *The Seven Lamps of Architecture:
The Lamp of Memory*¹

The aim of this report to seek solutions for the conservation of the architectural heritage of belle époque Cairo employs the concept of sustainable management as the model to inform decision making. As sustainable management begins with understanding how and why heritage has value, this chapter focuses on the subjects of heritage identity and value to provide the basis for understanding the development of sustainable management strategies highlighted in subsequent chapters.

The past, our memories, history and what we value all contribute to our individual and collective identities. Be it cultural or political, tangible or intangible; the past, and how we interpret it, determines who we are, how we live, what decisions we make:

'The past is everywhere...Relics, histories, memories suffuse human experience. Each particular trace of the past ultimately perishes, but collectively they are immortal. Whether it is celebrated or rejected, attended to or ignored, the past is omnipresent'. (Lowenthal 1985 xv)

When we contemplate what makes up our sense of identity, we include that which we consider valuable and meaningful: our 'heritage'. However, heritage is not solely defined in, and by the past: it is a cultural and social process which 'engages with acts of remembering that work to create ways to understand and engage with the present' (Smith 2006 p.2). The view that heritage is an ongoing, dynamic process of recognising value and meaning rather than just a static artefact or past experience that is fixed in a past history forms the basis of contemporary conservation theory. In the field of cultural heritage management, the identification of

¹ 1849. Section X

values and meaning serve as the foundation for both defining heritage and determining what to conserve.

The appreciation of heritage as more than mere relics of the past has developed throughout the last century and mirrors a philosophical shift in ideas concerning who determines and protects heritage. This development can be illustrated in international heritage charters which have evolved from a governmental responsibility protecting 'ancient monuments' (Athens Charter 1931) to a professional accountability for the restoration of 'not only the single architectural work but also the urban or rural setting in which it is found' (ICOMOS Venice Charter 1964), to the inclusive nature of the Burra Charter which recognises the need to involve public stakeholders in the decision-making process as they are the stewards of the less tangible aspects of heritage such as meaning, memory and association of a place or object (ICOMOS 1999).

The process of engaging with heritage – defining it and recognising its value – is a vital activity not only for identifying an individual sense of identity, but it also allows individuals to see themselves as members of a larger social group or locality (Aplin 2002 p.5). As heritage engages people and communities it becomes a social activity which, in turn, perpetuates a sense of collective identity and helps foster the continuity of heritage through an increased sense of value of history.

While everyone may engage with, or stake a claim to heritage, not least, as a process recognising their individual and collective identities; people put different values on things which complicate matters when determining identification, ownership and management of heritage. Heritage is often in dispute - between countries, regions, and different stakeholders who are each likely to define and perceive heritage in their own way which invariably leads to the sense of exclusion for some groups (Howard 2003 p.211-219). Just as heritage may be used to assert an identity, it can also be used to marginalise others. As Smith notes, heritage and identity

construction is to 'a certain extent exclusionary as it defines who you are not, as much as who you are' (2006 p.301).

Competing interests in heritage are not just socially or politically motivated and defined. Heritage is also recognised in terms of its economic value. Researchers on the subject have offered different approaches. Mourato and Mazzanti identify value as benefits derived from the knowledge that heritage exists and is being conserved for its own sake (Mourato and Mazzanti 2002). They argue that this non-use value is a 'significant proportion of the total economic value of cultural heritage' and while valued by society, are not translated into any market price (Mourato and Mazzanti 2002 p.51).

In his article 'Sustainability in the Conservation of the Built Environment: An Economist's Perspective', David Throsby also discusses whether the values of heritage can be expressed in a monetary measure (Throsby 2003). He presents contingent valuation study as one means by which economists have endeavoured to measure the intangible benefits of heritage by how much the recipients of these benefits (for example, local communities) would be willing to pay for these benefits (Throsby 2003 p.5).

Throsby also draws upon the notion of cultural capital as an approach of representing cultural phenomena that captures the 'essential characteristics in a manner comprehensible within both an economic and a broadly cultural discourse' (Throsby 2001 p.44). Cultural capital is described as an 'organising principle for conceptualising cultural phenomena in terms recognisable in both an economic and a cultural discourse' (Throsby 2001 p.58).

In a practical sense, economic value of heritage is often realised through tourism – income generated by ticket fees at a heritage site and the associated economic benefit to the locality of the historic site. Owners

and operators of heritage, such as countries like Egypt, invest considerable private and public resources to market their heritage and maintain mass tourist infrastructure (Kuppinger 2006 p.324-328).

Maintenance of the heritage itself is another factor to consider when valuing heritage. Development, operating and maintenance costs often determine if it is feasible to recognise an asset as heritage. Limitations on redevelopment, lack of resources and restrictive legislation governing adaptation for reuse are all factors which may prevent an owner, private or public, from considering the label of heritage as beneficial. In Egypt, the desire to generate income and also to promote the country as a modern state result in a dedicated effort to maintain the major locations of tourist interest; however, due to lack of resources, it can only maintain a small portion (6 percent) of its recognised heritage sites (El Kadi and Elkerdany 2006 p.352).

The recognition of economic component regarding value of heritage is perhaps most simply understood by its basic definition. According to the Oxford English Dictionary, heritage is:

1. anything that is or may be inherited.
2. inherited circumstances, benefits, etc.
3. a nation's historic buildings, monuments, countryside, etc., esp. when regarded as worthy of preservation.²

This definition illustrates two interesting features concerning heritage: that it is something that is not yet owned but may be inherited at some point in the future and also, that it may be something that has worth as a benefit. 'Inheritance' and 'worth' are terms rooted in economics but within the context of current definitions of heritage, are also used to describe social value. Both social and economic values determine heritage and can be measured in terms of their benefits.

² *The Concise Oxford Dictionary, Ninth Edition.* 1995. Oxford University Press. Oxford.

The nature of heritage as something to be inherited also highlights another key concept in heritage studies: stewardship. While we, the living, may assign values to heritage and use it to form our sense of identity, we must also bear in mind that heritage is fundamentally something to be passed down to future generations. The concept of stewardship in relation to heritage and sustainable development will be expanded upon the following two chapters.

The principles of heritage identity and value have been discussed above as an introduction to the subject matter of this report which explores Cairo's newest heritage: the belle époque. Themes within heritage theory such as identification, social and economic value and stewardship form the basis for understanding the context of the research and will be referred to throughout the investigation of Cairo's belle époque architectural heritage.

Cairo's New Heritage

When you envisage the heritage of Egypt, or Cairo in particular, what do you see? Most likely you may picture one of the great ancient monuments of the pharaohs such as the pyramids or the sphinx; or perhaps you may picture the towering domes of mosques in this city of a thousand minarets. As the capital city of a country with the longest continual history of any nation on the planet, Cairo has over 5000 years worth of historical architectural treasures to behold. The cultural history of the city, like the country itself, has always been defined by its architecture.

From its earliest inception to state formation around 3000 BC, Egypt's identity has been linked with its architecture. The world's first great builders, the pharaohs, were named after the architectural symbol of their power (*per ah* – meaning 'the great house')³. An architectural association is also evident in the name given by the ancient Egyptians to their country: *Hwt ka Ptah* ('House of the Ka of Ptah' whereby Ptah was one of

³ Faulkner, R. O. 1999. *A Concise Dictionary of Middle Egyptian*. Griffith Institute. Oxford.

Egypt's earliest gods)⁴. This name was translated by the Greeks as *Aegyptos* and would eventually evolve into 'Egypt'. 'Modern' Cairo too, has etymological roots related to architecture: founded in AD 642, *al-Fustat* (the city's original name commemorating its earliest settlement), translates to 'the tent'⁵.

Throughout its long history, Cairo has been continuously shaped by its inhabitants who have contributed to the city's cultural and physical identity. Perhaps it was the legacy of the pyramids, a precedent set, which inspired subsequent rulers and builders to mark their place in Cairo's history through monumental architectural achievement designed to last throughout the ages. When I think of heritage, I picture Cairo.

As introduced in the first chapter, the focus of this report is to investigate the specific architectural heritage of the belle époque in this city of competing heritages. As an outsider, it was initially difficult to gauge where the impetus for the growing awareness of the belle époque architectural heritage was rooted as popular books appearing on the subject were published in English, written by western architectural historians and available only in tourist bookshops. Historically, this was a cosmopolitan period in Cairo's history greatly influenced by Europe, both socially, politically and architecturally. Was this a heritage 'discovered' and propagated by foreigners? Who valued this heritage?

Subsequent research revealed that the publications illustrating the city's nineteenth and early twentieth century heritage were small part of a larger movement over the past two decades to raise awareness of the value of the belle époque. Yasmine El Dorghamy, architectural heritage advocate and founder of Cairo's newest heritage magazine, *Turath*, suggests that historical society and conservation groups have actively sought to raise awareness of the belle époque to as many groups as possible, including tourists and foreign architectural enthusiasts, in order

⁴ *Ibid.*

⁵ Kubiak, W. B. 1987. *Al-Fustat*. American University in Cairo Press. Cairo. p.11

to increase support for the 'heritisation' and preservation of these buildings (El Dorghamy 2008). Cairo's urban preservation movement: a group of influential professional, financial, commercial and creative elites which include journalists, writers and social historians, have led the campaign to popularise this era of history identifying it as a proud age of 'urbane, liberal, cosmopolitan Arab creativity', rather than an era of 'colonial-monarchical decline' (El Kadi and Elkerdany 2006 p.345-346).

The motives for this movement are timely. Through heritage, the activity of identity creation may be used as a platform from which current social, economic and political experiences can be examined and critiqued (Smith 2006 p.302). The emergence of the belle époque as heritage occurs at a time of political doubt and economic uncertainty prompting nostalgia for the golden age before nationalisation.



It seems natural (given the propensity for Egyptians to view architecture as its most potent symbol of historical identity), that the buildings of the belle époque have become the emblems of this nostalgia, featuring in television shows, films, and literature.

Fig. 6 Belle Époque Buildings, Midan Talaat Harb

Television shows glorifying the 'good old days' such as *Farouk*, *Ahawi wa Hakawi* (Coffee Shop Tales) and *The Age of Emad el-Din Street* have showcased belle époque architecture and have resulted in a huge wave of local and national interest in this era (both socially and architecturally) (El Dorghamy 2008, Johnson 2006, Rafaat 2003). The novel *The Yacoubian Building* by Egyptian writer Alaa el-Aswany (best selling Arabic novel for

2002 and 2003⁶) takes place in a belle époque building in downtown Cairo and presents a scathing portrait of modern society since the 1952 revolution. Later released as a film and as a television series, the story condemns the corrupt government which has left a disenchanted populace with little hope in facing growing poverty, a stagnating economy and social erosion (el-Aswany 2006). The current political climate in Egypt is a core social motivator advancing the nationwide awareness of the identity of the belle époque as heritage.

This effort towards 'heritisation' of the belle époque is augmented by a justifiable concern for the physical state of the buildings. As described in the introduction, many of Cairo's buildings of this era are in dire condition and under threat of ruin due lack of care and maintenance and demolition at the hands of developers. This concern became more acute following the 1992 earthquake, which caused widespread damage throughout the city. One result was that different stakeholders, such as local NGOs, religious groups and community networks joined forces to reshape their city (Singerman and Amar 2006 p.23). Initiatives bringing together local, regional and international stakeholders delivered funding and technical support for the conservation needs of Egyptian monuments and assisted the government in its response to the earthquake (Siena 1993).

Much of the focus of this collaborative effort was on medieval, Fatimid Cairo (The Historic Cairo Restoration Project and the Historic Cities Support Programme – a division of the Aga Khan Trust for Culture), as earthquake damage was more severe in these buildings due to existing problems such as rising groundwater (consisting of illegally drained sewage) which had already caused significant weakness in structures (Bianca, S. 2004 p.75-83, Tung 2001 p.121, Williams 2006 p.275-280). However, an international conference held in Cairo in the aftermath of the earthquake (organised by The American Research Centre in Cairo, The Getty Conservation Institute and the Egyptian Antiquities Organisation,

⁶ Egypt Daily News [online]
<http://www.thedailynewsegyp.com/printerfriendly.aspx?ArticleID=11480>

June 1993) stimulated an awareness of the need for interdisciplinary, collaborative efforts to support conservation work on 'monuments from all periods of Egyptian history' (Siena 1993).

The legacies of the earthquake with respect to the advocates of belle époque heritage were numerous. It legitimised the advent of this new heritage through the act of surveying all buildings that may have been damaged and flagging those of historic value for conservation, thus creating an environment where preservation was a priority (ECHO 2008). It also created awareness in government for the need to allow different stakeholders access to Cairo's heritage. The press (*Al Ahram, Community Times, Daily News, Egypt Today, Egyptian Mail*) seized upon this opportunity and launched campaigns to save Cairo's built heritage through feature articles on period buildings (including the belle époque) which served to revalue neglected building stock and revive public awareness.

The results of these events over the past two decades have served to identify Cairo's belle époque as heritage, empower local Cairenes as stakeholders with the right to assign value to their history and architectural heritage, instigate a spirit of shared ownership of heritage at the local and national levels and generate a desire to protect the architecture of the belle époque. It is a valued heritage of Cairo and Egypt – defined, initiated and held by its people.

III. Sustainable Management and the Belle Époque

Fi-t-ta'ni s-salaamah wa fil 'ajalati n-nadaamah

– In slowness is safety and in haste regret
Arab proverb

Thus far, this report has discussed the heritage of belle époque Cairo: *how, why* and *by whom* it has been defined as well as the inherent complexities of this process such as competing interests concerning social and economic values. While the recognition of an asset as heritage is the first critical step towards safeguarding it, only successful heritage management can create long-term protection through sustained benefits that can be enjoyed by present and future generations. The application of the concept of sustainability in heritage management provides a working framework for managing change of heritage. This chapter will first identify the principles of sustainable management (as derived from the theoretical framework of sustainable development) and then analyse the current policies defining the management of Cairo's belle époque heritage with respect to these principles.

Sustainable Development

The notion of sustainability with respect to heritage management developed from the concept of sustainable development put forth in 1987 following publication of the report of the World Commission in Environmental and Development. Known as the *Brundtland Commission*, sustainable development is defined as development that 'meets the needs of the present generation without compromising the ability of future generations to meet their own needs' (UN Commission on Environment and Development 1987).

This report served as a basis for subsequent texts which highlighted the broader policy areas with which to consider the elements of sustainable

development: social, economic and environmental. The 1999 DETR report *Indicators for a strategy for sustainable development in the UK* cites that sustainable development requires economic, human and social, and environmental capital to be non-decreasing, a reflection of the concept that sustainable development is that which 'total welfare in not decreasing over time' (DETR 1999 p.12). The *UN 2005 World Summit Document* refers to these components of sustainable development as 'interdependent and mutually reinforcing pillars' and promotes their integration (UN 2005 p.11-12).

Sustainable Heritage

These ideas have shaped not only how we think about new development, but also how such concepts translate to the historic built environment. Following *Brundtland*, there was a growing awareness of the need for conservation of heritage to be placed in a wider context in relation not only to physical resources, but also in economic, social and environmental terms (Worthing and Bond 2008 p.56). This idea was echoed in the Washington Charter 1987 which highlighted the need for integrated approaches for conservation related to social, economic and urban planning issues (ICOMOS 1987).

However, sustainable management is about more than just an awareness of the different values identified in sustainability theory. As Kate Clark notes, 'it is one thing to repair or conserve a heritage site; it is all together another to find a future for it' (Clark 2006 p.60). This notion is echoed in reports such as *Heritage Works* where the conservation of existing fabric of our built heritage is 'an important aspect of sustainable development' with regard to saving energy (EH 2006 3.3). By re-using historic buildings, we save on waste generated by demolition and construction as well as energy needed for new construction. Finding practical, sustainable solutions to the conservation, restoration and re-use of historic buildings and sites has become a way to meet sustainable

development targets in a world facing an escalating energy crisis. In addition to the environmental benefits, the re-development of built heritage can boost local economies, attract investment, add value to adjacent properties, and above all ensure the survival and legacy of a building (EH 2006 3.3).

Another key principle of sustainable heritage management reflecting the holistic framework of sustainable development concerns participation of all stakeholders in the process of heritage. English Heritage's *Conservation Principles for the Sustainable Management of the Historic Environment* (2007) views the historic environment as a shared resource where 'heritage values express the public interest in our historic environment, regardless of ownership' and 'everyone should have the opportunity to contribute to understanding and sustaining the historic environment' (EH 2007 p.15-16).

This issue of community stakeholder involvement in heritage management is reflected throughout current conservation theory and advice advocating an inclusive approach to defining and participating in heritage (*Burra Charter* 1999, DCMS 2002, EH 2007). Community-led research has illustrated the value of the public opinion in determining heritage value, identified the different ways people view heritage (Mattinson 2006 p.86-91) and examined the role of expertise in heritage management in determining that an inclusive management process requires a 'conscious decision' to support local community aspirations (Smith, Morgan and van der Meer 2006 p.65-80).

It must be reiterated that the fundamental principle of sustainability is that of stewardship. As a shared resource, heritage should be shaped and sustained 'in ways that allow people to use, enjoy and benefit from it, without compromising the ability of the future generations to do the same' (EH 2007 p.15). Responsible stewardship in heritage management means maintaining value and identity while managing change.

Policy in Practice

Heritage in Egypt is managed by the Supreme Council of Antiquities (SCA) as part of the Ministry of Culture. It is authorised to apply Law 117 (1983) for the safeguard and protection of cultural heritage (EAO 1985). Given the generally poor condition of much of the country's historic fabric, particularly the architecture of nineteenth and early twentieth centuries, it is worth examining Egypt's heritage legislation with respect to belle époque heritage to determine if they provide adequate protection. Why are so many belle époque buildings at risk? How are the policies defined? Are the principles of sustainable heritage expressed in the management of heritage protection?

In the events that followed the period of the heritisation of belle époque architecture in Cairo and the 1992 earthquake, the government responded by issuing a number of decrees which essentially legitimised the value of the belle époque as heritage and thus, provided a basis for their protection. The most wide-ranging of these was Law 238 (1996):

'The prohibition of the demolition and the modification of all buildings, houses, palaces and villas, characterised by a distinctive architectural and artistic style, as well as buildings occupied by the governmental administration, since they are considered as national heritage and must be documented and preserved within the law of conservation of antiquities' (EAO 1996).

It also ordered the registration of any historic or architecturally important building and recommended ongoing restoration of buildings without detriment to their characteristic architectural style (El Kady and Elkerdany 2006 p.357).

Initially beneficial to halt the unchecked demolition of structures following the earthquake, these reactive policies have proven to be problematic and ultimately ineffective. Failing to consider the economic ramifications of heritage protection, the real estate market crashed. Decree no. 2/1998 forbade extra floors to be added to heritage buildings (EAO 1998) and as

heritage buildings could not be demolished for redevelopment or altered towards reuse, investor interest plummeted (El-Rashidi 2003 a). Owners of heritage buildings receive no compensation from the government and are often 'stuck' with a property that they cannot maintain or sell.

Lumbered with inadaptably, economically valueless assets, owners have been forced to act in their own best interest, wilfully damaging buildings to 'prove' that they are unsound and therefore suitable for destruction (El-Rashidi 2003). Others with more resources to 'influence' a temporary ban on regulations have been able to pull down belle époque buildings overnight such as the Mattatias Building (Hassan 1999) and Um Kalthoum's villa (El Rashidi 2003). During 2002-2004 in the Cairo neighbourhood of Maadi, 21 belle époque villas disappeared (Rafaat 1994 p.283). These examples argue for an integrated approach to policy development that take into account the economic and social issues attached to heritage as well as the considerations of stakeholders such as heritage owners.

The current legislation restricting building alterations fails to incorporate the role of conservation in managing change and hinders adaptive reuse of belle époque buildings. Previously, buildings could be freely adapted for new use; possibly the most successful example was the conversion of Khedive Ismail's palace in 1897 into the Gezira Palace Hotel (El Kadi and El-Rashidi 2006 p.362).

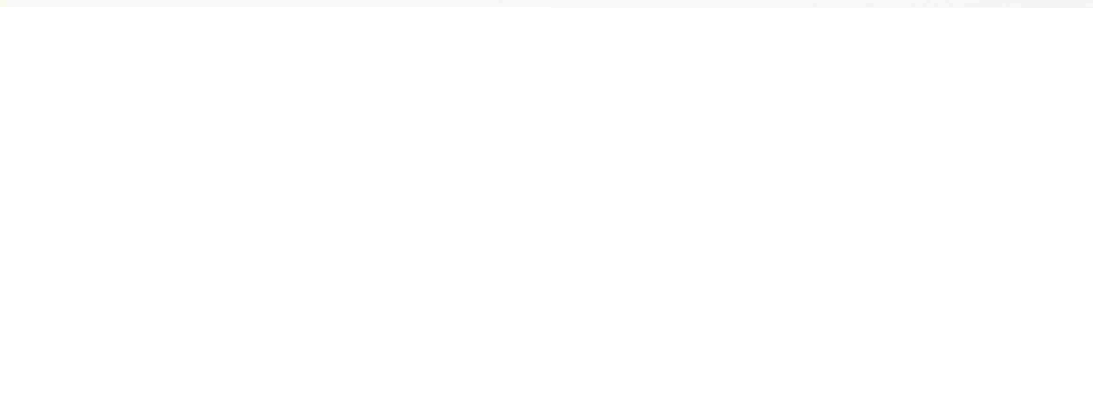


Fig. 7 Gezira Palace Hotel Entrance

Fig. 8 Ministry of Foreign Affairs

Several government buildings and embassies have been recycled and updated, the product of healthy financial resources and expert advice on sympathetic, conservation-led modernisation (for example, the former Kemal al Din Palace now the Ministry of Foreign Affairs).

The failure to disseminate knowledge concerning adaptation together with a lack of incentives or resources for owners of heritage has negated widespread adaptation of privately owned property.

State-owned buildings that have been newly designated as heritage are also limited by legislation governing adaptation. Prior to the new laws, Said Halim Palace, a glorious derelict belle époque building in central Cairo, was reused as an exclusive school for pashas and beys in the 1920's after it was confiscated from its Turkish owner following the declaration of war on Turkey in 1914 (Rafaat 2003 p.43). After the revolution, the school was confiscated and is still unoccupied. Unable to modernise the property (plumbing, air conditioning) even if resources were available, the SCA is unable to find a new use for the building although it is rumoured to become a museum (Rafaat 2003 p.44, Zaky Morsy 2008).



Fig. 9, 10 Exterior and Interior Views of Said Halim Palace

Generating funds for conservation of heritage is also stifled by the fact that foreigners cannot own heritage property in Egypt (MOFT 1996). This

also discourages the influx of ideas and expertise which could potentially help find solutions to the problems of reuse.

The need to find creative solutions for the adaptive reuse of heritage is critical. A holistic approach with integrated planning, stakeholder involvement, improved incentives, dissemination of knowledge and an awareness of the need to find resources and create solutions for reuse problems can help Cairo's belle époque heritage achieve sustainability. In practice, the laws governing belle époque heritage in Cairo create an environment where this is prohibitive.

IV. A Sustainable Future?

Kull 'uqda wa laha hallal

- Every knot has someone to undo it (every problem has a solution)
Arab proverb

The topic of sustainable management of Cairo's belle époque architectural heritage is continued in this chapter. Whereas the previous chapter set forth the principles and components of sustainable management theory and analysed current Egyptian policies against these principles; this chapter will examine the conservation management and reuse plan of Sakakini Palace and put forth recommendations for a socially sustainable strategy to safeguard its future. The recommendations are drawn from a survey undertaken amongst residents living in the neighbourhood of the palace and it based on the principles of sustainable management as identified in Chapter III.

Sakakini Palace

One of Cairo's most whimsical examples of belle époque architecture is Sakakini Palace, a splendid villa in the heart of the city's downtown Al-Zaher district. Built in 1897 by Gabriel Habib Sakakini Pasha (1841-1923), this rococo palace is in itself an embodiment of the elegance of the era and the variety of co-existing architectural styles typical of Cairo's belle époque. The palace incorporates a number of different styles throughout its 50 rooms including ground floor baroque reception rooms and first floor Turkish salon in this grand 'experiment in the



Fig. 11 Sakakini Palace

Arabic style' (Mostyn 2006 p.65).



Figs. 12, 13, 14 Interior rooms: Baroque Reception, Bedroom, Turkish Salon

It occupies a circular plot in the centre of the convergence of eight streets which, seen from above, radiate outwards from the palace like rays from the sun. No accident of planning, the layout of the palace and streets around Midan Sakakini reflect the history of the development of the neighbourhood revealing the

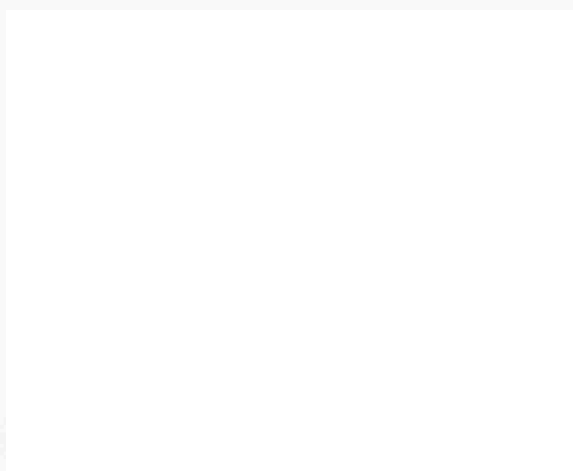


Fig. 15 Midan Sakakini and Vicinity

central importance of its creator and most dazzling resident. The land was given to Habib Sakakini as a gift from the Khedive Ismail who was impressed by the abilities of Sakakini to find creative solutions to solve problems and complete projects (El-Rashidi 2003 b). As Cairene historian and architectural conservation lobbyist Rafaat notes:

'Legend has it that Habib Sakakini attracted Khedive Ismail's attention when he exported, by Camel Express, sacks full of famished cats to the rat-infested Suez Canal Zone. Within days, a nasty rodent epidemic was halted. Quick to recognise inventiveness and initiative, the khedive made good use of the shrewd Syrian, giving him the daunting task of completing the Khedival Opera House' (Rafaat 2003 p. 288).

The Opera House was completed ahead of schedule. Occupying the geographical centre of the Khedive's new plan of Cairo, the Opera House was the emblematic heart of his new city. Perhaps Sakakini modelled his own domain after Ismail's. The achievements of both men, as architects and urban developers of the belle époque, are symbolic of this age of flourishing cosmopolitan urban life and reflected in the grand designs of the architecture.

Sadly, over a century after construction, the present state of Sakakini Palace unfortunately reflects the equally poor condition of many of the Khedive's buildings. As discussed in the first chapter, the symbols of the belle époque have suffered political, social and physical consequences at the hands of their inheritors.



Figs. 16, 17 Exterior and Interior Damage at Sakakini Palace

Many buildings of this age have irrevocably lost social, economic and historical value due to incompatible alteration, neglect leading to disrepair, or lack of resources or solutions for adaptive use. While Sakakini Palace reflects, to some degree, a building which has lost its social, economic and use value; this chapter argues that the principles of sustainable management can be utilised in a strategy to ensure the survival and social sustainability of the palace.

Current Management

As the ancestors of a member of Cairo's wealthy elite linked to the Khedive Ismail and the Egyptian monarchy (whose lavish lifestyles were seen as corrupt and prompted the military *coup d'état* in 1952), Gabriel Habib Sakakini Pasha's heirs were made to relinquish assets as the policy of confiscation, nationalisation and sequestration was initiated by the Free Officers as a socialist solution to Egypt's problems (Rafaat 1994).

Sakakini Palace became a state property in 1961 and was originally managed by the Ministry of Health following the wish of one Sakakini heir (a doctor) to contribute to his profession (El-Rashidi 2003 b). For a few years during the 1970's and 1980's, the palace was used to teach children about medicine as a sort of museum of hygiene⁷, but otherwise it has been left unused without maintenance or occupancy (apart from the resident *bawaab* who guards the property and occupies a corner room in the basement). These days the only visitors to the palace are those who gain admittance with a payment of *bakshish* for the privilege of viewing its bare and dusty interior.

According to the Supreme Council of Antiquities (SCA) who now manages the property, the palace is 'currently undergoing restoration prior to being turned into a medical museum' (Hawass 2008). This information has been reported throughout the years since the centenary of the palace in 1997, when it could officially apply for recognition as a heritage monument under Law 178 (1961) which stipulates that all buildings, villas or monuments of architectural value or rarity become antiquities upon turning one hundred and cannot be demolished (EAO 1961).

The fact that it took six years to ratify this status and there is still no evidence of restoration work in progress (let alone maintenance) despite contrary official statements from the SCA, (Hawass 2008, Zaky Morsy,

⁷ Information obtained from several local residents during the survey, some of whom visited the palace during school.

2008), indicate that the managers of the property do not have ordered directives, incentives or allocated resources to restore the palace or it into a museum.

Considering the principles of sustainable management (stewardship, integrated planning, stakeholder involvement, adaptive reuse, creative solutions to problems and dissemination of conservation knowledge), and working from the official plan to turn the palace into a medical museum; I wanted to test the social sustainability of this idea. Working within the holistic framework of sustainable management which incorporates stakeholder involvement; I also wanted to gain insight into the opinions of local residents concerning heritage and management of their neighbourhood belle époque building.

The Survey

The survey was undertaken over the course of several days during July 2008. It consisted of a number of fixed choice questions aimed at discovering if and how local residents valued Sakakini Palace as heritage, how they would rank options for reuse, and whether or not the SCA's plan to turn the palace into a medical museum would be socially sustainable (see Appendix 1).

I was aided by two local Cairene students, who provided linguistic support. The survey sheets were translated into Arabic, but early on in the survey, it became apparent that not all survey respondents could read. As to not discriminate, henceforth all questions were read aloud to the participants.

The survey was conducted under the shadow of Sakakini Palace, around the square and along the radiating side streets. The neighbourhood is residential with street level shops and is surrounded by tall apartment buildings that overlook the palace. It is quieter than most other squares in Cairo, owing a minimum of traffic due to the narrow streets lined with parked cars and the offset (from major thoroughfares) positioning of the

neighbourhood. However, it is a vibrant little neighbourhood and there are always plenty of people around the square shopping and socialising. The survey participants were drawn from this population.



Figs. 18, 19 Apartment Buildings around Midan Sakakini

The aim was to survey 100 individuals, male and female, of various ages. While people of all ages were included, the actual sample was 75 respondents, (50 male respondents, 25 female). Perhaps a reflection of conservative Muslim society, there were more men out in public than women. If there had been more time to extend the survey, I would have aimed to represent an equal ratio of male to female respondents.

At the start of each 'interview', people were asked if they would mind taking part in the survey. Only one person declined. It was explained that the survey was academically motivated (and would be used as part of a university report), not an official investigation. Thus, the survey aimed to be transparent and non-threatening with the hope that respondents would feel comfortable expressing their opinions.

While it is difficult to gauge if people offer truthful opinions in surveys, attempts were made to try to limit the possible contamination of answers. Each participant was questioned privately and questions were read from the 'script' to ensure consistency. Each respondent was a willing participant and younger people included in the survey had parental consent. On the whole, people were eager to take part and considered their answers carefully. One of the reasons limiting the surveying time

and consequently, the sample size was the fact that most people, upon completion of the questions, offered further opinions and stories about the palace and Habib Sakakini.

Reflecting the themes relating to sustainable heritage as discussed throughout this report, the survey results will be discussed under themed heading of values, reuse and benefits (for complete data see Appendix 2).

Values

Four questions relating to value were included in the survey in an attempt to ascertain if, members of the local working class valued Sakakini Palace (a symbol of the bygone opulent belle époque age) as do the advocates of the urban preservation movement.

As a starter question, all but one of the respondents 'liked having the palace in the neighbourhood'. When asked if they would care if it were demolished, 89.3% answered 'yes very much'; 5.3% 'yes, somewhat'; 1.3% 'no, not really'; 4 % 'no, not at all'. Similarly, when asked if the palace was worth preserving, 93.3% answered 'yes, very much'; 5.3% 'yes, somewhat'; 1.3% 'no, not at all'. When asked if they considered the palace as part of Cairo's heritage, 89.3% answered 'yes, very much'; 8% 'yes, somewhat'; 2.7% 'no, not really'.

These results suggest that Sakakini Palace is highly valued by the local residents who do consider it a part of Cairo's heritage and worth saving. As stated in the introduction, given the language barrier it was not possible to conduct in-depth interviews or open-ended questions in the survey. It would have been illuminating to find out *why* people valued the palace and considered it a part of Cairo's heritage as well as *if* and *how much* they valued it as heritage.

Reuse

The survey asked people a number of questions regarding reuse options. As the plan for Sakakini is to turn it into a medical museum, I wanted to test this idea against other options to see if the medical museum would be the preferred reuse selection. Given the fate of other similar buildings (designated belle époque villas) also owned by the state, (such as Said Halim Palace), it seems likely that a different use for Sakakini Palace other than that of a museum, will be identified. Sadly it appears that 'turning the building into a museum' actually means leaving in its present state. Perhaps the SCA, lacking available resources and solutions, is forced to consider its heritage assets as virtual museums, viewed only from the exterior.

Therefore, the reuse options in the survey offer different types of museum (perhaps of closer relevance to the palace), a tourist hotel, leaving the building as it is, and an 'other' option for respondents to offer their own suggestion. Participants were asked to answer yes or no for each option and then choose which option they preferred to see realised.

Options:

- a). 19th Century Cairo history museum – 84% yes, 16% no
- b). Medical museum – 64% yes, 36% no
- c). Historic house museum – 82.7% yes, 17.3% no
- d). Architectural museum – 49.3% yes, 50.7% no
- e). Tourist hotel – 12% yes, 86% no
- f). Left as it is – 41.3% yes, 58.7% no
- g). Other – 3 people wanted the palace just to be restored (no use), 1 person wanted it to be used as a library, 1 person wanted it to be used as a venue.

Options ranked in order of highest preference:

29.3% - Historic house museum

- 25.3% - Left as it is
- 18.7% - 19th Century Cairo history museum
- 16% - Architectural museum
- 8% - Medical museum
- 1.3% - Tourist hotel
- 1.3% - Other (1 person wanted it just to be restored – no use)

A number of assumptions can be drawn from these results. First, the medical museum is a low-ranking option for reuse. In terms of preference, it was the least desirable museum option selected. Given the location of the palace in a quiet residential neighbourhood with difficult access, it is unlikely to attract high visitor numbers. Certainly no tour bus would be able to negotiate the narrow streets and the government is already planning a new Egyptian Antiquities Museum out of downtown to improve access for mass tourism and alleviate central Cairo traffic congestion (Ministry of Culture 2002). It therefore stands to reason that a Sakakini museum will be used mainly by Cairenes, and should aim to attract their interest. If the medical museum is not widely used, it will fail to achieve a basic level of social (use and benefit) or economic (admission revenue for maintenance) sustainability and therefore have less chance of survival. Again, if the building is not used, its value risks being lost; if it becomes valueless, preservation becomes irrelevant. In a city with so many competing heritage interests, resources are allocated to sites that generate the greatest benefit (social and economic). To safeguard Sakakini Palace, its strategy for reuse must aim to address these issues.

The survey results do show a higher preference for the museum options more closely related to the heritage of the belle époque. Although this indicates that the participants would prefer these options over the medical museum, it does not mean that these options would be the most preferred of any other reuse options possible (not included in the survey). Of the 'other' options for reuse, it would have been interesting to determine how the library or venue options would have ranked.

During the survey process, a number of respondents offered that the palace was used (unofficially) as a venue for photography and filming, but unanimously expressed their anger that none of the profits were channelled back into the property to maintain it. Several respondents also expressed a desire to be able to contribute to the maintenance and restoration of the palace (offering carpentry and metalworking skills). Both of these insights might be viewed as opportunities to address the issues concerning resource generation and physical conservation of the palace. Careful management of income to ensure that it is earmarked for maintenance (both now and in the future) will help ensure that the palace can continue to be used for extra income generation (photo shoots, filming) adding to its economic sustainability potential. Furthermore, creating a strategy which utilises the willingness and skills of community members can not only create solutions to actual physical problems; but also encourage a sense of ownership of the heritage adding to its social sustainability and generate added educational benefits (building work and restoration). Cairo's vibrant building crafts tradition (see Dobrowolska 2005), might be utilised within the context of restoring belle époque architecture in an apprenticing scheme to teach practical building conservation. Such a solution would help Sakakini Palace 'help itself' – as a useful resource for teaching practical skills resulting in a wide range of benefits augmenting the long-term value and sustainability of the palace.

The high ranking option to leave the palace 'as it is' was unexpected. This data could be interpreted as the survey respondent's fear of change that would alter the physical fabric of the palace. Again, it would have been useful to ask *why* options were preferred, but it could be concluded that this data represents a lack of awareness about the benefits of reuse in conservation (given the high percentage of respondents that thought the building was worth saving and would be upset if it were to be demolished) or a lack of knowledge concerning how the building will be physically developed. Dissemination of knowledge (particularly at the planning stage) can both advise strategy development and create a dialogue for

communication that may, in turn, be used to create support for a project and generate interest and resources.

Benefits

Two simple questions were asked concerning benefits. In hindsight, the survey would have been better served had the questions sought to identify *what* and *how much* benefit would be gained by increased visitors to the neighbourhood or by opening the palace as a museum. It would have been more useful within the context of sustainable management in this report, to identify and ranking social, economic, historical or educational benefits.

When asked if there would be any personal benefit gained from more people visiting Sakakini Palace, 94.7% answered yes; 4% answered no; and 1.3% was undecided. Asked if there would be any benefit to the neighbourhood if Sakakini Palace is opened as a museum, 89.3% said yes; 9.3% said no; and 1.3% was undecided.

The high percentages of respondents who perceived benefits from Sakakini palace being opened as a museum suggest that in this respect, social and/or economic sustainability could be possible. Again, this research could have been better defined by identifying types of benefit.

Overall, the survey met its objectives. The property *is* valued by local residents, and they *do* consider it a part of Cairo's heritage. The SCA's plan to reuse the museum as a medical museum does not seem to be a preferred strategy by the local residents. In terms of sustainability, the fact that the museum is valued by its potential users is encouraging, however, finding a use for the palace that would relate more closely the building and its history would increase its intrinsic and potential social value and better safeguard its future.

The medical museum plan fails to address the principles of sustainable management. A holistic approach with integrated planning is not evident given the lack of consideration for social and economic sustainability and the obvious top-down approach which has not consulted the opinions of stakeholders. The failure to create social and economic sustainability at Sakakini Palace prevent the 'new lease on life' it so desperately requires. Fundamentally, the plan does not offer much chance to ensure the palace's survival.

The survey has been useful in illustrating how the opinions of local stakeholders may reaffirm and reinforce an idea (that the belle époque is valued as a local heritage, and that it is 'heritage' to members of the community outside of those who 'identified' it), and also how their opinions can offer insight in developing a sustainable strategy for heritage reuse. Ideas generated from community-led survey could be used to develop strategies that reflect the principles of sustainable management for heritage (such as the use of the building as a resource to teach traditional building crafts towards the restoration of the building fabric). An integrated approach which considers social and economic values and benefits will form a stronger sustainable strategy for Sakakini Palace.

V. Conclusions

Fi Masr kulla haaga mumkin

- In Egypt everything is possible
Arab proverb

This report has examined the architectural heritage of the belle époque in Cairo and analysed its identification, legislation and management against the principles of sustainable heritage management.

As sustainable management is founded on *how* and *why* heritage has value, this report first defined the principles of heritage identity and value toward providing a framework for understanding sustainable management theory and application. The emergence of Cairo's belle époque heritage (*how, why* and *by whom* it has been defined) was then examined in terms of the inherent complexities of this process and the competing interests concerning social and economic values.

The applied theory of sustainable management was defined and explored in analysis of the current policies defining the management of Cairo's belle époque heritage. The analysis identified the current lack of, yet critical need to find create solutions and adaptive reuses for the belle époque heritage arguing that in order for it to achieve sustainability, the development of a holistic approach incorporating integrated planning, stakeholder involvement, improved incentives, and dissemination of knowledge are vital.

While considering the principles of sustainable management (stewardship, integrated planning, stakeholder involvement, adaptive reuse, creative solutions to problems and dissemination of conservation knowledge), and working from the official plan to turn one of Cairo's belle époque buildings into a medical museum; the report then tested the sustainability of the plan through a survey of local residents to discover their opinions concerning heritage and management of their local example of belle époque heritage, Sakakini Palace.

The analysis of the survey argued that the medical museum plan failed to address the principles of social sustainability or sustainable management. A lack of consideration for either social or economic sustainability and the obvious top-down approach which has not consulted the opinions of stakeholders were identified from the survey data. The failure of the medical museum plan to create social and economic sustainability at Sakakini Palace compromises its long-term survival. Conversely, the survey also illustrated how the opinions and ideas of local stakeholders can help shape sustainable strategies which could solve conservation problems, advise future reuse and better protect architectural heritage.

Returning to the questions raised in the introduction concerning the outlook of Cairo's belle époque architecture, the future of this heritage may not be as dire as it seems. The fact that it has been recognised on both popular and legislative levels is the first crucial step towards its preservation. Initial reactive policies concerning protection are actively undergoing a process of refinement. The willingness of the government to allow different stakeholders the chance to participate in heritage will lead to a wider dissemination of conservation knowledge and sustainable management theory which will, in turn, generate new solutions towards the safeguarding of the belle époque's future. As one option in conservation strategy is to do nothing, the current derelict state of many of Cairo's belle époque buildings, including Sakakini Palace, could be considered a cautious approach to change rather than an act of neglect.

It is in this spirit that the findings of this research hope to contribute to the wider understanding of the complex situation surrounding the belle époque architectural heritage in Cairo towards seeking solutions that will ensure that this extraordinary resource can be rightfully enjoyed in the future.

**Appendix 1:
Sakakini Palace Survey Questionnaire**

Age: **M / F**

Q1. Do you live in this neighbourhood? **Y / N** How many years/months?

Q2. Do you work in this neighbourhood? **Y / N** How many years/months?

Q3. Do you like having Sakakini Palace in the neighbourhood? **Y / N**

Q4. Would you care if it was demolished? (choose one)

- a). Yes – very much
- b). Yes – somewhat
- c). No – not really
- d). No – not at all

Q5. Would you like to see Sakakini Palace:

- | | |
|---|--------------|
| a). Opened as a museum of 19 th Century Cairo history | Y / N |
| b). Opened as a medical museum | Y / N |
| c). Opened as a historic house museum | Y / N |
| d). Opened as an architectural museum | Y / N |
| e). Turned into a tourist hotel | Y / N |
| f). Left as it is | Y / N |
| g). Other (explain) | |

Q6. Which option from question 5 would you most prefer (choose one):

- a). b). c). d). e). f). g).

Q7. Do you think Sakakini Palace is worth preserving? (choose one)

- a). Yes – very much
- b). Yes – somewhat
- c). No – not really
- d). No – not at all

Q8. Do you consider Sakakini Palace a part of Cairo's heritage? (choose one)

- a). Yes – very much
- b). Yes – somewhat
- c). No – not really
- d). No – not at all

Q9. Do you think there would be any benefit to you if more visitors came to visit Sakakini Palace? **Y / N**

Q10. Do you think there would be any benefit to the neighbourhood if Sakakini Palace is opened as a museum? **Y / N**

Appendix 2:
Survey Data (pg.1 of 3)

Age	M/F	Q1	Q2	Q3	Q4	Q5a.	Q5b.	Q5c.	Q5d.	Q5e.	Q5f.	Q5g.	Q6	Q7	Q8	Q9	Q10
49	M		18y	Y	A	Y	N	N	Y	N	N		A	A	A	Y	Y
14	M	14y	4y	Y	A	N	N	Y	N	Y	N		E	A	A	Y	Y
43	M	43y	35y	Y	A	Y	N	Y	N	N	N		A	A	A	Y	Y
25	M	16y	16y	Y	C	Y	Y	Y	Y	N	Y		D	B	A	Y	Y
32	F	32y	Visitor	Y	A	N	N	N	N	N	N	Restored	G	A	A	?	?
24	F			Y	A	Y	N	N	N	N	N	Restored	F	A	A	Y	Y
19	M	19y	10y	Y	A	Y	Y	Y	Y	N	Y		F	A	A	Y	Y
22	M	22y	2y	Y	A	Y	N	Y	N	N	Y		A	A	A	Y	Y
55	M	13y	13y	Y	A	Y	Y	Y	Y	N	Y		B	A	A	Y	Y
54	F	30y		Y	A	Y	N	Y	Y	N	Y		F	A	A	Y	Y
20	M	15y		Y	A	Y	Y	Y	Y	N	N		A	A	A	Y	Y
20	M	15y		Y	A	Y	Y	Y	Y	N	N		A	A	B	Y	Y
11	F	11y		Y	A	N	N	Y	N	N	Y		C	A	A	Y	Y
19	M		1m	Y	D	N	N	N	N	N	Y		F	B	A	Y	N
21	M	4y	4y	Y	A	Y	Y	Y	N	N	Y		B	A	A	Y	Y
17	M		1m	Y	D	N	N	N	N	N	Y		F	B	B	Y	Y
32	F	18y	18y	Y	A	Y	N	Y	Y	N	N	Venue	B	A	A	Y	Y
42	M	30y	Visitor	Y	A	N	N	Y	Y	N	Y		D	A	A	Y	Y
8	F	8y		Y	A	Y	N	Y	Y	N	Y		D	A	A	Y	Y
31	F	14y		Y	A	N	N	Y	N	N	N		C	A	C	Y	Y
24	M	24y		Y	A	Y	N	Y	Y	N	Y		D	A	A	Y	Y
35	F	35y		Y	A	Y	Y	N	N	N	Y		F	D	B	Y	Y
27	M		5y	Y	B	Y	N	Y	N	N	Y		F	A	B	Y	N
65	F	35y	30y	Y	A	Y	N	Y	N	N	Y		F	A	A	Y	N
12	M	7y		Y	B	N	N	Y	N	N	Y		C	A	A	Y	Y

Appendix 2 cont.
Survey Data (pg. 2 of 3)

Age	M/F	Q1	Q2	Q3	Q4	Q5a.	Q5b.	Q5c.	Q5d.	Q5e.	Q5f.	Q5g.	Q6	Q7	Q8	Q9	Q10
36	M	36y	1m	Y	A	Y	N	Y	N	N	N		C	A	A	Y	Y
21	M	21y	2y	Y	A	Y	N	Y	N	Y	N		A	A	A	Y	N
22	M		1y	Y	A	Y	Y	Y	Y	N	Y		D	A	A	N	Y
40	M	20y	20y	Y	A	N	Y	Y	Y	N	Y		D	A	A	Y	Y
21	M	1y	1y	Y	A	Y	N	Y	N	N	Y		F	A	A	Y	Y
19	M	6y	6y	Y	A	Y	N	Y	Y	N	Y		D	A	A	Y	Y
8	F	8y		Y	A	Y	N	Y	Y	N	Y		D	A	A	Y	Y
10	F	10y		Y	A	Y	N	Y	N	N	Y		C	A	A	Y	Y
32	M	10y	7y	Y	A	Y	Y	Y	N	N	Y		F	A	A	Y	Y
38	M	38y	20y	Y	B	Y	N	Y	Y	N	N		C	B	B	Y	Y
55	M	30y	30y	Y	A	Y	Y	Y	Y	N	N		C	A	A	Y	Y
18	F		5y	Y	A	Y	Y	Y	N	N	Y		C	A	A	Y	Y
7	M	4y	4y	Y	A	Y	Y	Y	N	Y	Y		F	A	B	Y	Y
37	M		Visitor	Y	A	Y	Y	N	N	N	N	Restored	A	A	A	N	Y
19	F	19y		Y	A	Y	Y	Y	Y	N	Y		A	A	A	Y	N
44	F	25y		Y	A	Y	N	Y	N	N	Y		C	A	A	Y	N
21	F	21y	1y	Y	A	N	N	Y	N	Y	N		C	A	A	Y	Y
18	F		1y	Y	A	N	N	N	N	N	Y		F	A	A	Y	N
57	M		3y	Y	A	Y	N	Y	Y	N	Y		C	A	A	Y	Y
66	F	42y	26y	Y	A	Y	N	Y	N	Y	N	Library	A	A	A	Y	Y
60	M		40y	Y	A	Y	Y	Y	Y	N	Y		F	A	A	Y	Y
18	F	3y	2m	Y	A	Y	N	Y	N	N	Y		A	A	A	Y	Y
29	F		Visitor	Y	A	Y	N	Y	Y	N	Y		A	A	A	Y	Y
40	M	6y		Y	A	Y	N	Y	Y	Y	Y		F	A	A	Y	Y
40	M	40y	15y	Y	A	Y	N	Y	Y	N	Y		F	A	A	Y	Y

Appendix 2 cont.
Survey Data (pg. 3 of 3)

Age	M/F	Q1	Q2	Q3	Q4	Q5a.	Q5b.	Q5c.	Q5d.	Q5e.	Q5f.	Q5g.	Q6	Q7	Q8	Q9	Q10
56	F		Visitor	Y	A	Y	N	Y	Y	Y	N		D	A	A	Y	Y
25	M		2y	Y	A	Y	Y	N	Y	N	Y		F	A	A	Y	Y
52	F	50y		Y	A	Y	Y	Y	Y	N	Y		C	A	A	Y	Y
25	M	20y	10y	Y	A	Y	Y	Y	Y	N	N		C	A	A	Y	Y
30	M	25y	10y	Y	A	Y	Y	Y	Y	N	N		D	A	A	Y	Y
25	M	20y	18y	Y	A	N	N	Y	Y	N	Y		D	A	A	Y	Y
29	M	5y	17y	Y	A	Y	N	Y	N	N	Y		F	A	A	Y	Y
64	M	50y	50y	Y	A	Y	Y	Y	Y	N	N		C	A	A	Y	Y
19	M		5y	Y	A	Y	N	Y	N	N	Y		F	A	A	Y	Y
16	M	16y	5y	Y	A	Y	N	Y	N	N	Y		F	A	A	Y	Y
72	M	30y	5y	N	D	Y	Y	N	N	N	Y		B	A	A	Y	Y
26	F		10y	Y	B	Y	Y	Y	N	N	N		C	A	A	Y	Y
54	M		10y	Y	A	Y	Y	N	N	N	Y		B	A	A	Y	Y
48	M	35y		Y	A	Y	N	Y	Y	N	N		A	A	A	Y	Y
50	M	50y	50y	Y	A	Y	N	N	Y	Y	N		A	A	A	Y	Y
36	M		12y	Y	A	Y	N	Y	N	N	N		C	A	C	Y	Y
43	M	10y	10y	Y	A	Y	Y	Y	Y	N	N		B	A	A	Y	Y
50	M	30y		Y	A	Y	N	Y	Y	N	N		D	A	A	Y	Y
53	F	30y	20y	Y	A	Y	Y	Y	Y	N	N		C	A	A	Y	Y
40	M	40y	40y	Y	A	Y	N	Y	N	N	N		C	A	A	Y	Y
22	M		3m	Y	A	Y	N	Y	N	N	N		C	A	A	Y	Y
33	M	28y	25y	Y	A	Y	Y	Y	Y	N	N		C	A	A	Y	Y
21	F		3y	Y	A	Y	N	Y	N	N	N		C	A	A	Y	Y
44	F	44y		Y	A	Y	N	N	N	N	Y		C	A	A	N	Y
35	F	6y		Y	A	Y	N	Y	Y	Y	Y		A	A	A	Y	Y

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